



The Privy

Barony of Terra Pomaria



The Privy

February 1st, 2010

Words from their Excellencies

Greetings unto the Noble Populace of the Barony of Terra Pomaria,

First off, congratulations to the newest peer in the Barony, Dame Juliana van Aardenburg, companion of the Order of the Pelican.

We are glad to have had the opportunity to witness the coronation of our new King and Queen, Owain and Wrenn, may their reign be long and prosperous. We were informed by the Crown that we would continue our service to the Kingdom as the Baron and Baroness of Terra Pomaria. News we welcomed and were joyous to receive. We love this Barony and the opportunity to see it and the populace grow and flourish. We hope to see you all Winter's End which is a mere month away. Come celebrate the coming of the spring with us. Please consider competing in the A & S Championship, or if the flash of steel is more your taste then possibly the Rapier Championship.

We would like to officially announce that we will be accepting letters of intent for both the Sergeantry Program (Sergeants, Gallants and Yeomen- In primary service to the Baroness) and the Courtier Program (In primary service to the Baron) Trials at our upcoming event, Winter's End, February 27th. If you intend to submit a letter of intent at the event please contact us prior to the event so we can ensure to have materials prepared for all the candidates. In order for us to ensure the program is completed within a



timely manner we will only be accepting candidates for this year at Winter's End.

We have many things planned for both of the programs and are excited to have them be an opportunity for us to grow closer together and to provide others an opportunity to learn more about this tremendous game we all play. Both programs will begin on/about March 15th and will continue until our Sergeantry/Courtier Finals to occur in October 2010. Candidates will learn more about persona development, heraldry, geography, chivalry, courtesy, etiquette, dancing, bardic, and more... For names of the current Sergeantry that will

help provide instruction and support throughout the training & trials, please see our website at: <http://terrapomaria.antir.sca.org/sergeantry.php>

The Barony does not currently have any members of the Courtier program.

The Sergeantry program (Including both Sergeants and Courtiers)) is very important to us. As we reflect upon our last three years it is the one area that we feel that we have not fulfilled our commitment to the growth and development of the Barony as we had hoped. We feel that we failed the candidates or those individuals that throughout the last three years have de-

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Upcoming Events

- February 6th– Briarook Birl, Shire of Briarook, Roseburg, OR
- February 6th– Founding Revel, Barony of Stromgard, Vancouver, WA
- February 8th-15th– Estrella War, Kingdom of Atenveldt
- February 27th– Winter’s End, Barony of Terra Pomaria, Marion and Polk Counties, OR
- March 5th-7th– Kingdom A&S/ Kingdom Bardic, Barony of Glymm Mere, Olympia, Tumwater & Lacey, WA
- March 12th-14th– Mounted Archery Marshalling Workshop, Shire of Mountain Edge, Yamhill County, OR
- March 19th-21st– Summits Spring Coronet, Barony of Adiantum, Eugene, Oregon
- March 20th Mountain Edge Defender Tournament, Shire of Mountain Edge, Yamhill County, OR
- April 10th– All Fools, Shire of Covaria, Bend, Jefferson, Deschutes, & Crook Counties, OR
- April 16th-18th– Hocktide Emprise, Shire of Glyn Dwnn, Medford, Ashland, Jackson Counties, OR
- April 23rd-25th– Bar Gemels, Barony of Terra Pomaria, Marion & Polk Counties, OR

February 2010

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28						

March 2010

Sun	Mon	Tue	Wed	Thu	Fri	Sat
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7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

April 2010

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	



Curia

Their Royal Majesties of An Tir

Cedric Rolfsson and Elizabeth Owles

Their Highnesses of the Summits

Abu Nur Rustam Ibn Abdallah and Suvia filia Hereberti

Excellencies of Terra Pomaria

Roland and Emma von Bern

His Excellency Roland von Bern

SirRulandvonbern@hotmail.com

Her Excellency Emma von Bern twyla_lawson@hotmail.com

"...What a family is without a steward, a ship without a pilot, a flock without a shepherd, a body without a head, the same, I think, is a kingdom without the health and safety of a good monarch."

-Queen Elizabeth the First, to her brother King Edward c. 1550

Officers of Terra Pomaria

SENESCHAL: HL Maccus of Elgin (Mark Chapman) chap65@comcast.net Baronial Address: PO Box 7973, Salem OR 97303

LIBRARIAN: HL Francesca Maria Volpelli (Marie Couey-Strobel) volpelli_fm7419@profirefighter.com

CHANCELLOR OF THE EXCHEQUER: Mackenzie Gray- mackenziegray@gmail.com

HEAVY MARSHAL: Lucas Von Brandonburg benmbiker@msn.com

CHAMBERLAIN: Open

LIST MINISTER: Lady Catarine Quhiting (Denise VanDyke) catarineq@yahoo.com

CHATELAINE/ GOLD KEY: Orlaith ingen Fergus mac Donnchada (Maggie Flores) margrett.flores@wachovia.com

MINISTER OF ARTS & SCIENCE: Countess Berengaria de Montfort de Carcassonne, OR, OP

TARGET MARSHAL: Cherise MacGill. Curtbrandi@msn.com

CHIRURGEON: Lady Amlynn MacTalis (Sandy Gray) SLgray3@comcast.net

DEAN OF PAGES: Lady Losir MacTalis (Alexa Gray) lex_luther812@yahoo.com

WATER BEARER: Isabel (Shauna Yuste-Ede)

HERALD: Geoffrey Fitzhenrie (Jerry Harrison) geoffreyfitzhenrie@gmail.com

CHRONICLER: Fortune verch Thomas (Traci Earhart) LadyFortuneThomas@gmail.com

ARMOR DEPUTY: Sir Roland Von Bern (Heath Lawson) SirRulandvonbern@hotmail.com

GRETE BOKE: HL Jean- Jacques Lavigne (Brian Broadhurst) jean-jacques_lavigne@comcast.net

GAMES DEPUTY: Vivien nic Uldoon (Shawna Job) shawnajob@yahoo.com

WEB MINISTER Adara Marina Koressina (Christine Paterson) - adara_of_antir@yahoo.com

SCRIBE: Brigit of Guernsey (Beth Harrison) Brigitspins@yahoo.com



Winter's End 2009

*Champions of Terra Pomaria***Heavy Defender:** Alail Horsefriend**Archery:** Maccus of Elgin**Arts & Sciences:** Brigit of Guernsey - brigitpins@yahoo.com**Rapier:** Sabastian deWinter**Youth Champion:** James Windswift*Local Gatherings***Ceilidh:** 2nd Monday, October-May, 7pm, Pringle Community Hall ,606 Church St SE, Salem. Contact: tpchatelaine@gmail.com Wearing garb is requested, Gold Key is available**Business Meeting:** 3rd Monday, 7pm, Round Table Pizza at Keizer Station, Contact: HL Maccus of Elgin (Mark Chapman) chap65@comcast.net**Scribal Night:** 3rd Thursday, 6pm, 6024 Fircrest st SE, Salem Contact for questions, directions or to RSVP attendance to Brigit of Guernsey (Beth Harrison) Brigitpins@yahoo.com**Armoring:** Contact: Roland (Heath) SirRulandvornbern@hotmai.com (modern attire)**Archery Practice:** For information contact: Cherise MacGill. Curt-brandi@msn.com**Heavy Weapons / Rapier Fencing Fighter Practice :** Saturday Noon Fighter Practice at Independence Elementary school. Contact HL Lucas von Brandenburg benbiker@msn.com**A & S Day:** Contact Countess Berengaria de Montfort de Carcassonne, OR, OP .**Open Castle :** This gathering is an opportunity for the members of Our Great Barony to gather at the home of the Baron & Baroness to have informal discussions, work on projects together, potluck, and just enjoy each other's company. It is also a chance for members of the Barony (both new and old) to get to know one another better. Please consider joining us, it always ends up being a fantastic time for all who attend. This gathering is generally held the 3rd Thursday of every month from 7-10 p.m. This gathering is in modern clothing. For further information, contact the Baroness, Emma von Bern at twyla_lawson@hotmail.com**Bardic Music Night**Dates / times currently irregular, by appointment at the home of HL Juliana van Aardenburg. Learn the songs that are sung at bardic circles so you can participate at your next event or come to just listen to songs and stories. For more information contact HL Juliana van Aardenburg julianavana@comcast.net at 503-363-7512. Dress is modern.*Legal Stuff*

This is the February, 2010 issue of The Privy, a publication of the Barony of Terra Pomaria of the Society for Creative Anachronism, Inc. (SCA Inc.). The Privy is not a corporate publication of SCA Inc. and does not delineate SCA Inc. policies.

Contact the Chronicler for information on reprinting photographs, articles, or artwork. The Privy is available for FREE, and can be obtained at <http://terrapomaria.antir.sca.org/newsletter.htm> or by e-mail. If you are not currently receiving The Privy and want it e-mailed to you contact the Chronicler at ladyfortunethomas@gmail.com**Submissions guidelines:** If you wish to submit articles or notices, they are welcomed and will be published as space permits. Please understand that all submissions are subject to formatting and spelling adjustments. The chronicler reserves the right to edit any submissions for inappropriate content and may make changes to the final copy to ensure entries meet all guidelines for acceptability. Submission deadline for the upcoming month's Privy is by Business Meeting (3rd Monday of the month) and may be sent by hardcopy, disk or email to the Chronicler.



*Winter's End
February 27th*

Each year our Barony, and those who choose to call this their home, hold a celebration of the chills of winter departing and the coming forth of life back upon our lands. During this time of renewal we look upon the gifts of Arts and Sciences that have sustained us through the short and dim days and choose the champion that can gather their resources during the coming light to once again sustain us when winter falls. We also look for one who can defend our lands with their rapier skills as the bountiful harvest of our lands and our people begin to arrive.

There will be a Rapier Tournament to choose our new Baronial Champion. Here is the rough guide on how the tournament will proceed. This may be altered depending on how many choose to make challenge.

*This is a timed fight.

*All contestants will be given 3 ribbons to track their wins/losses.

*Contestants will obtain one ribbon from their opponent for a win. When a contestant loses all 3 ribbons, they are done from the tournament.

*All contestants will fight in a 'bear pit' style holding the field until either they lose once, or obtain 3 wins.

*Starting order is established by O.P., with the lowest rank starting first.

*Upon winning a sixth ribbon, the contestant will lose the ability to use a dagger. Upon winning a 12th ribbon, the contestant will lose the use of any off hand object.

*The finals will be decided by time constraints, and contestants with the most ribbons. The final round/s will be fought in a style that the Baroness Emma and/or Princess Suvia chooses.

We will also be choosing our Arts and Sciences Champion This years challenge is to show that you can truly stand as a Champion of both. To compete for Champion you will need to enter both a Science entry and an Arts entry. You are allowed to "overlap" by writing and/or demonstrating the Science behind the creation of your Arts entry.

Examples are given only for ideas, you may have something that fits a category that is not listed.

- Science - mathematics, geometry, astronomy, alchemy or explaining about the science behind a craft such as metal smithing, gilding on objects, enamel, firing clay.
- Written paper on a subject - tell us about a culture, trade routes, government, religion, education or other.
- Fiber Arts - any area pertaining to fibers; shearing, spinning, felting, dyeing, weaving, including tapestries that are woven, embroidered or painted.
- Costuming- the making of clothing and the many embellishments used on clothing.
- Performing Arts – Show your ability to entertain using poetry, song, or story.
- Scribal Arts - Illumination, calligraphy and making paper, parchment, wax tablets, and books or the printers art.
- Culinary Arts - Making and cooking period foods. This entry may be your potluck contribution if you choose.
- Decorative Object - Objects for personal adornment and decorative uses.
- Useful Object - Make a useful object from wood, metal, horn, leather or other materials
- Armor and Weapons - how they were made or the ways they were used.

9:00 AM Gate Opens

10:00 AM Sign up for Rapier Tourney (you can compete without intending to be Champion)

11:00 AM Opening Court. Contestants for the Champions shall present themselves and declare their intent to compete to their Excellencies.

11:30 AM Lunch is served

12:30 PM Arts And Sciences Champion judging begins.

12:30 PM Rapier Champions and Tournament of Roses begins

2:30 PM Lunch ends

3:00 PM Armored Fighters practice bout



Winter's End cont...

4:00 PM Bring your Pot-Luck dish in to be set up for the Feast

5:00 PM Pot Luck feast begins and will continue through court

6:00 PM Court begins

8:00 PM Site Closes

Event Steward: Geoffrey Fitz Henrie

503-982-2895 Geoffreyfitzhenrie@gmail.com

Site Info:

Name: Oak Grove Grange Hall

2700 Oak Grove Rd.

Rickreall, OR 97313

Directions to Site:

From I-5: Exit 253/Mission St. Turn right onto Hwy 22 going West approx 5 miles following signs to cross the bridge toward the Beaches/Dallas, Watch for Rest-lawn Memorial Gardens, Turn Right/North up Oak Grove Rd, To the intersection of Oak Grove and Farmers Rd. Turn right to Grange.

From Hwy 99W go to Hwy 22. Turn East onto Hwy 22 (toward Salem) approximately 3 miles watch for Rest-lawn Memorial Gardens turn Left/North up Oak Grove Rd, continue to the intersection of Oak Grove and Farmers Rd. Turn right to Grange.

Lunch will be available on site for a minimal fee of \$5 and includes a soup, egg pie, and a dessert item. For Dinner the Barony will provide a main dish, you should bring a dish of enough to serve 8. Please include a list of ingredients and serving utensil and your own feast gear

Site fees; Adult \$10/ Youth 5-17 \$5. Family cap \$35. Nonmember surcharge \$3

Make checks payable to: SCA Inc.- Barony of Terra Pomaria.

This is a dry site, no alcohol is allowed.

Chroniclers Words

Greetings unto the Populace of the Barony of Terra Pomaria!

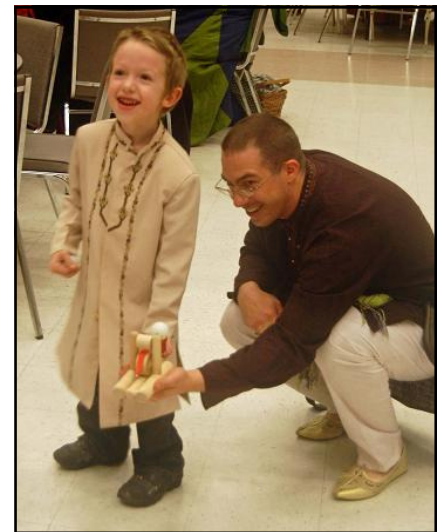
I have come to truly love this barony. The people here are among the friendliest and helpful that I have run into. I am so proud to be associated with all of you. It is because of you that I am so excited to be the chronicler. I know that our populace is always eager to learn and share, and appreciates the work that goes into each newsletter.

Speaking of sharing, I want to thank Geoffrey Fitz Henrie for the wonderful pictures from last year's Winter's End. Geoffrey is the Event co-ordinator for this year's event, which promises to be fantastic!!! I hope to see you all there!!!

The Crossword is back! But I am tricky sometimes and the answers are NOT in the privy (at least not all of them. But I promise they are easy to find!!! I have some beautiful Homemade tiles donated by our own Berte to give away as prizes. Just bring your completed (or partially completed crossword to Ceilidh and you could win!

As always, if you attend an event and take photos would you mind sharing with your chronicler? While I enjoy taking pictures, I cannot be everywhere, and I do wish to participate in the events as well as chronicle them. Additionally, I know that some of our people have been able to make it to events that I have not, such as Ursalmas and Estrella (hint... hint...).

Yours in Service, Fortune verch Thomas



Ji'lid ibn Hyder and Iskander Ibn Ji'lid defending themselves via catapult from Her Highness Suvia (also armed with a catapult) at Midwinter's Feast, 2010

P.S. She started it!



Their Excelalancies, Cont.

sired to participate in this program. We are dedicated and focused upon ensuring that this program succeeds and that the populace are able to benefit from the knowledge and experience of the finest people in the Barony. If you are interested in participating in the trials and have questions or would like to discuss any of this further, please do not hesitate to contact either of us. We hope you may consider dedicating your time and effort to complete the trials and become a Sergeant or Courtier of the Barony of Terra Pomaria and the Kingdom of An Tir.

There are many opportunities to serve the barony as an officer, autocrat or in many other capacities. Please consider volunteering to help out and serve the Barony. Remember, if we all work together we will accomplish great things. At this time the position of

Baronial Seneschal is taking applications, please consider applying.

Yours in service to Terra Pomaria,

Sir Ruland & HE Emma von Bern,

Baron and Baroness of Terra Pomaria



Winter's End 2009

The Rules of Love

by Master Giles de Laval.

Courtly love developed during the 12th century in France, and quickly became an ideal of courtly society throughout Europe for the rest of the Middle Ages. It described an intensely idealised form of sexual passion: the kind of "falling in love" familiar to every society in every age. The ideal of courtly love was embodied in a highly elaborate, sophisticated and aristocratic code of behavior that permanently influenced western culture and the way we look at romantic love.

The concept of courtly love originated with the troubadours of southern France who, rather than the more prevalent martial epics of the time, sang about love and the women they loved, inventing as they did so an almost religious "cult of love". This was proving revolutionary because it placed women, who were almost completely powerless in medieval society, in a position of complete dominance over their lovers.

Between 1184 and 1186 AD, the ethos of

courtly love was codified and written down by Andreas Capellanus, who was probably court chaplain to Marie de Champagne, in his book *De Arte Honesti Amandi* (On the Art of Honorable Loving). It is now believed that Capellanus' book, which drew heavily on the Roman poet Ovid's satirical *Ars Amatori* (The Art of Loving), was intended as an elaborate intellectual joke, full of the outrageously distorted arguments and paradoxes so loved by medieval courtly society. Although we know that medieval people found Capellanus' treatise screamingly funny, we can not discount it: a parody can not exist without the object it parodies.

Examples from Book I of *De Arte Honesti Amandi*.

1. Flee from avarice like a noxious plague, and embrace its opposite.

2. You must keep yourself chaste for your beloved's sake.

3. You must not try to break up a love affair between a woman suitably joined to another man.

4. Take care not to choose for your love a person whom a natural sense of shame would prohibit you



from marrying.

5. At all costs take care to avoid lies.
6. Do not have many people in the secret of your love.
7. Being obedient in all things to the commands of ladies, always study to be enrolled in the service of love.
8. When fulfilling and receiving the pleasures of love, always let modesty be present.
9. Speak no evil.
10. Never publicly expose lovers.
11. Show yourself in all things polite and courteous.
12. When you are engaging in the pleasures of love, do not exceed the desires of your lover.

Examples from Book 2 of De Arte Honesti Amandi.

1. The state of marriage does not properly excuse anyone from loving.
2. He who does not feel jealousy is not capable of loving.
3. No one can love two people at the same time.
4. It is well known that love is always either growing or declining.
5. Whatever a lover takes against his lover's will has no savour.
6. A male does not fall in love until he has reached full manhood.
7. A mourning period of two years for a deceased lover is required of the surviving partner.
8. No one should be prevented from loving except by reason of his own death.
9. No one can love unless they are compelled by the eloquence of love.
10. Love is accustomed to being an exile from the house of avarice.
11. It is unseemly to love anyone whom you would be ashamed to marry.
12. A true lover does not desire the passionate embraces of anyone but his beloved.

The Countess of Champagne was asked what gifts it was fitting for ladies to accept from their lovers. She replied "A lover may freely accept from her beloved these things: a handkerchief, hair band, a circlet of gold or silver, a brooch for the breast, a mirror, a belt, a purse, a lace for clothes, a comb, cuffs, gloves, a ring, a little box of scent, a portrait, toiletries, little vases, trays, a standard as a keepsake of the lover, and to speak more generally, a lady can accept from her love whatever small gifts may be useful in the care of her person, or may look charming, or may remind her of her lover, provided however that in accepting the gift it is clear that she is acting quite without avarice."

Sources:

Andrea Hopkins, *The Book of Courtly Love*, Harper Collins, 1994.

John F. Nims, *Sappho to Valery: Poems in Translation*, Rutgers University Press, 1971

Theresa Sheehan, "The Lovers Lesson" in *Tournaments Illuminated Issue #118*, N. Beattie ed., Society for Creative Anachronism, 1996.

Nigel Saul ed., *The Age of Chivalry*, BCA London, 1992.



Winter's End 2009



"The Secrets of Sword Fighting!" (Now they can be yours!)

By Arthur of Lockhaven

Yes, now they are revealed for the first time - all the secret "tournament winning" techniques that have been collected from sword fighting experts throughout the ages! Learn the secrets gleaned from massive tomes, dusty files, and aged minds of old Counts, Dukes, (and an assorted Ninja master or two.) This knowledge has previously been available to only a select handful of students (all of whom had to take oaths to keep these secrets . . . well, you know, . . . really, really, SECRET); now it can all be yours!

Introduction:

OK, you got me. There are no secret sword fighting techniques passed down by Ninjas warriors, or Dukes in the SCA. There is, however, some very important information that is so often overlooked that it might as well be secret. This secret information is also known as "the basics." We need to learn certain basic concepts in order to develop to our highest potential, in SCA combat. Sadly, sometimes the basics are not only overlooked, but they are also the last thing the new fighter wants to learn.

Why?

We have all seen it. A new fighter finds some loaner armor and gets authorized. The next thing they want to do is "learn some shots!" They will ask, "show me a snap", "show me a wrap", "show me your 'secret shots'." They want to learn them because they see people deliver them, and win. These techniques appear to work, and therefore the new fighter wants to learn them all - *right away!*

There is nothing wrong with learning "the shots," of course, but without a good grounding in the basics you will not be able to perform these shots effectively, especially against more experienced fighters. By concentrating on specific techniques, without first acquiring the basic skills, the new fighter will probably learn more about frustration than they will about sword fighting. Even worse they will develop bad habits that

will have to be broken later, if they are to improve.

Why do experts make it look easy?

When you see someone perform a task that they have mastered they make it look easy. Their actions seem to flow without effort. But it only appears to be easy because they have practiced many hours to reach a level where many things happen automatically. The experienced fighter senses and reacts to a fight at an intuitive level. They react without consciously having to attend to each action. The newer fighter may have to "think too much," especially when facing more skilled opponent. If you have to stop and think, the more skilled opponent will likely use that split second to defeat you.

What sets the truly excellent fighter apart from the beginning, or even good fighter, is their ability to perform basic techniques very well. The experienced fighter may throw the same shot as the new fighter, but

they always seem to throw it at just the right time. When you throw your "killer shot" at them, they manage to block it and deliver a quick counter that "smacks you up-side the head." The difference, for the most part, is not the "secret shot" they throw, but it is the experienced fighters speed, timing, and balance. In short, the top fighters have a solid grounding in the basics.

The basics are nothing peculiar to SCA sword fighting. Any sport which involves moving the body in time and space, will have many similar basics. You can often acquire an understanding of the basics from other activity and quickly apply that experience to SCA sword fighting. One reason why some people seem to "be a natural" at sword fighting is that they have learned these basics playing other sports, or martial arts. If you have not picked up these basics in another activity, then you can learn them directly from sword fighting- and the sooner the better.



Winter's End 2009



The Secrets of Sword Fighting cont...

Pre-Basics: Get a teacher

One important aspect of learning to sword fight, before you even get to balance and timing, is finding a good teacher. The most subtle aspects of a game are often its most important. They often make the difference between winning and losing, especially at the highest levels of competition. The difference between timing that is *almost right*, and timing which is *near perfect* can be elusive. The good teacher can help you deal with these subtleties. The best teacher is not always the best fighter; the best teacher is the one that is able to pass on needed information and training, in a manner that makes sense to the student. Find a teacher that *you* can learn from.

Pre-Basics: Be there:

Judo founder, Dr. Jigoro Kano was once asked what the "secret" to Judo was. His reply was simply, "never miss practice." *Being there* is the most important requirement for improvement. If you want to improve you have to show up, at the fighter practice, with your gear and fight! You also have to fight people who can challenge you, if you are to improve. (If they can beat you, and they can teach you, that's even better.) If you avoid fighting the better fighters you will not advance.

Not only do you have to "be there" you have to be *there* when you are there. When you are at fighter practice you have to concentrate on fighting. It's fun to talk to people, it's fun to tell stories, and to listen to them, but this is not sword fighting. You can't sword fight very well, while your mind is elsewhere. You have to be *there*, in the fight, mentally as well as physically.

These are what I call the "pre-basics." Now we can move on to the basics. I'm sure others may wish to add to or in other ways alter what I have present here and that is fine. There is no single right way to learn to sword fight, but there are some basic factors that must be addressed, in some manner, with any

approach.

The Basics:

1. breathing
2. balance
3. timing
4. conditioning
5. equipment
6. the mental game (*the most important aspect of all*)

Breathing:

Boy, that's pretty silly. What's there to learn about breathing? We do it all the time.

Yea, we breathe all the time (or else we die) but sometimes we stop breathing, or stop breathing correctly, in the middle of a sword fight! Usually this is due to poor concentration (the mental game), and a lack of training. Clearly the worst time to stop breathing, or to breathe short, tight hesitant breaths, is when you're wearing 60 pounds of armor, and a big guy trying to smack you with a stick! It's moments like this that you need all the oxygen you can get. Unfortunately, the stress of fighting can cause us to actually breathe less. Breathing less, or shallowly from the upper chest, tends to produce rigid movements, slow thinking, and poor reactions.



12th Night, 2010

How do you breath correctly?

You could take some Yoga classes, or practice some of the martial arts that deal with this issue in depth. Some of these disciplines do a very good job of teaching us how to breathe, while under stress. In short, you want to make the act of breathing correctly so engrained that you don't have to think about it. You don't want to have to consciously attend to your breathing, but you want to be aware enough of your



The Secrets of Sword Fighting cont...

own body, that you will become aware when you start to tighten-up. With training you will be able to change to deep breathing, without having to consciously attend to it.

Well, "big whoop" you might say, everyone knows when to breath more heavily, it's when you get "short of breath, right?"

No, actually by then it's probably too late. If you do not switch to deep breathing before you get oxygen deprived, you may not be able to bring your oxygen level up enough, fast enough, to continue fighting effectively. [Remember this "secret formula": a "good fighter" minus enough oxygen = a "bad fighter!"] Once you become consciously aware of losing focus, you can begin to breath deeply from your stomach, and not tightly from the chest. That may be enough to keep you going, but it is better to not lose focus in the first place.

Becoming more tense physically is a natural response to stress, but it also takes a lot of energy that can be much better put to use fighting. When you breath correctly, you will feel your body loosen up. When your body loosens up you become more efficient. You can strike, and react to your opponents attacks more effectively, and your mind will be more clear.

Practice slow, deep, breathing, especially while under stress. It helps before a confrontation with the boss at work, speaking before a group of people, or anytime you need to calm your mind and body. What you are used to doing is what you will most likely do when your fighting. If you are used to slow breathing, when your body tenses up, you will probably do so when fighting as well.

Certainly another major factor in breathing is conditioning. The more you build up your over all stamina by aerobic exercise (running, biking, walking, swimming) the better your body will be at keeping

useful oxygen levels. But it is important to realize that these activities are a means to an end, and not the end in its self. Running, biking, walking, swimming, will help you maintain your energy levels for sword fighting, but they may do very little to improve your sword fighting by themselves.

Another aspect of breathing, and fighting, involves "timing" of your breathing and the best time to attack your opponent. In general, you will get more power when you throw a shot on the exhale. Just as in martial arts, your exhale exerts power and focus. You can exaggerate this into the "Kiai," or loud shout at the moment of exhale. This helps you focus and may startle your opponent, (if they are not used to that sort of thing).

Balance:

Yeah, balance, OK, I know, I know, that's real simple too, *just don't fall over!*

Balance may be more complicated than just that (though *not falling over* is a good start!) Most of us were born with two feet, which, when fighting, are most often in contact the ground. This means that we have two points on which to balance and to keep us from falling over.

With only two points contacting the ground, we are always in danger of falling over. Watch a baby learn to walk. Think of just how tricky this whole process is. Walking is a form of controlled falling. We have to push our limits of balance to the "almost falling" level and then catch ourselves, with our other foot, to ambu-



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late.

If you are off balance you will more easily slip, trip, or fall. Tripping, slipping and falling are seldom wining techniques; so being balanced is generally preferable. But, there are times when you may choose to move off balance, to make a shot. The important thing to consider is whether or not you intended



to move off balance or not. You make this decision based upon experience, intuition and your perception of the likely hood of being able to make the shot. There is an element of judgment in the choice to go off balance, but you only do it for a reason.

So, keep your feet shoulder width apart, and never cross your feet, or bring them both together, as you move around. It is usually better to slide your feet an inch or so above the ground, than it is to pick up your feet and plant them back down. If you get a shield rush, or are caught off guard just as you are picking up a foot, you will probably suffer for it. The closer your foot is to the ground the less likely you are to be off balance for your opponents attack, and hopefully for your counter attack.

Timing:

Good timing is the most critical factor in your attack. No matter how fast, or hard the shot, if it is not timed so that it hits your opponent, it will have no effect. We have all thrown "great shots," that we saw harmlessly smack the other guys shield. Timing is usually what makes the good shot "good."

Timing is also one of the least conscious factors in sword fighting. Some people are born with faster reaction times, but to a great extent, the more you sword fight, the better your timing will become. The more you practice the better your brain is going to be at programming your muscles to move in the manner you need for success.

Timing also includes your ability to read (guess - based on probabilities calculated from our experience) what the other fighter intends to do, and then to defend (or better yet attack them) before they can do it. Sometimes you can "see," or sense an attack, or a particular type of attack, by the way the fighter shifts their weight, or drops their shoulder. Such signals do not have to be obvious (though sometimes they are very obvious). Sometimes your opponents "telegraphing" of blows is obvious to everyone except them. (You might help them by pointing it out.) You want to avoid as much of this as possible. In sword fighting, as in the game of poker, you don't "show

your hand" until you have to. Hopefully by the time you have to show it, it will be too late for your opponent to do anything about it.

A word of warning, the better your opponent is the more likely they will use these subtle telegraphing messages to his advantage. They might just throw a shot slow enough that you see it, and start to counter it, when the initial attack turns into something else and wham, you get it.

With experience you can develop an intuitive sense of movement and expectations. If you time your attack in such a way as to take advantage of this process, you will create opportunities. It is this perception of what's about to happen, that allows your timing to improve. Just as your opponent beings to think about a shot, you have already blocked it in your mind, and moved to a counter shot. If done well your opponent sees the block but doesn't see the counter, until it rings his helmet.

For proper timing to occur you have to be mentally "in the fight" so you can be flexible and open for anything that might occur. By carefully observing your opponent you'll be better able to time your shot. You can often tell a lot about the other fighter by looking into their eyes, but you can't focus on them, as you will lose sight of the rest of the fight. You should work on taking in the whole fight without looking at any single part of it. Speed is very important (and you just can't get "too fast" when it comes to attack) but even great speed is not effective if you don't do it at the right time.

Conditioning:

Conditioning is essential. Aerobic and strengthening exercises are important to the sword fighter, but conditioning is not simply strength. Conditioning includes stamina, flexibility and endurance. The sword fighter needs all of these. Anyone looking at the fighting field will see that the best fighters out there are not always biggest or strongest. In fact sometimes a person who in excellent physical shape, has trouble learning the game, because they are lacking other factors (perhaps a certain mental attitude for example).



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The Secrets of Sword Fighting cont...

Being generally fit is important but it's not always the guy who is the most physically fit, who wins the tournament. Some fighters might be fit enough to be able to run a 10K race, but not make it past the second round in the Crown Lists. Others can be out of shape physically, and even be carrying some handicaps, and yet they manage to acquit themselves well each time. The difference is practice and experience. Remember that cross-training activities are great, but they can't provide *exactly* the same benefits as you achieve by doing more sword fighting.

Equipment:

There are a wide variety of styles of armor available in the SCA. Not every type of armor is best for every fighter. You have to find armor that protects you, and works with your body type. The fact that someone else really likes a particular style does not mean that it is best for you.

In finding the right SCA harness you have many considerations: 1) safety, 2) mobility, 3) price, 4) authenticity, 5) and style. Safety is the most important aspect and it's important to remember that for the armor to protect you it must also fit you correctly. [Check the most current version of the Marshal's Handbook, and your local Knight Marshal, if you have questions regarding fit and safety.]

Secondly, contrary to the "Tin Man in the Wizard of Oz" image, the right armor, a set that fits you, should not be confining. You should have a helmet that you can see, and breathe out of, and legs that won't bind up, or jam your ankles or your hips. You have to be able to move your arms, legs and head in your armor and be able to bend at the waist and get up and down.

Style, authenticity and price is an individual choice when it comes to armor. Once safety and mobility issues are resolved you can decide on appearance. A better appearance might not actually make you a better fighter but it can make you feel more confident, and therefore, potentially a better fighter.

The mental game:

Shakespeare tells us, [Henry V], that "*all things be ready if our minds be so.*" This is very true regarding sword fighting. Have you ever seen someone lose a fight before they even start? I sure have. Why did

they enter the Eric already half-way defeated? Perhaps they saw the helmet or coat of arms of a famous fighter and told themselves they couldn't defeat them; perhaps they mentally placed themselves in a category that they are afraid to move up from? Who knows, but they have defeated themselves before even starting.

The mental game is the most difficult to teach. It is intensely personal and exists inside our heads, but without it nothing else works. No secret Ninja wraps, no running ten miles everyday, no amount of conditioning, and no amount of practice will work if you enter the field mentally defeated.

So what attitude should one have when entering the field? I suggest "no attitude at all." Don't think. Don't think about the guy, who he is or what you think is going to happen - because you don't know. Be confident but not over confident to the point of letting your guard down. Be open, flexible and ready to act or react to what ever happens. Don't form preconceived notions about the event; who is going to win and who is not. No one knows what will happen, just observe and react. Expectations and assumptions, about what is supposed to happen in a fight, will get you killed, especially against the more skilled opponent.

Final Thoughts:

Fighting ability is made up of many things, some we can control and some we can't. Some people have a better sense of balance than others, or faster reaction times, just as some others have better eyesight or hearing. But these differences mean little in the long run compared to willingness to put forth the effort necessary to improve. Those who observe carefully, and are willing to put forth the effort, will improve beyond the gifted athlete who is lazy and believes they have nothing to learn. In short, it's not what you were born with but what you do that makes the difference.

Bibliography and Acknowledgements:

There isn't a blessed thing in this paper for which I could claim any originality. These basics were recognized thousands of years ago, in many different cultures, and in many different styles, from around the world. I am continually re-learning them from every fighter I meet on the field.

*Documentation is not an Obituary*

Developed and presented based on an original class by Master Dafydd ap Gwystl

Drachenwald Crown Tournament Master Rhys Terafan Grey-dragon
19 March AS XXXIX terafan@greydragon.org

This class isn't really intended as a documentation class, although it will help you develop clear, concise, intelligent documentation. It's really a philosophy class. We will discuss options and alternatives for ways of making medieval objects. Furniture, illumination, armouring, embroidery, making garb, whatever.

Why do we write documentation?

Most people seem to only write documentation when they want to submit some project in an Arts & Sciences competition. This is where most people head off in the wrong direction.

Documentation as Obituary

Many people often write their documentation as an obituary. This seems to be the standard SCA method. People get an idea. They start and finish a project, and then after the project is done, they attempt to "find documentation" and write it up.

This method sucks and is a really lousy way of doing documentation. It seems that the focus is on "justification" for some judge in an A&S competition. All the writing is done only after the project is dead, and it winds up being pretty cursory. Any accumulation of skills and knowledge has little or no relation to the Middle Ages (most of the research is done after the project is dead, connected to 'documentation'). If anything is found that describes a better way things could have been done, the focus often becomes glossing over the 'error' and ignoring it, rather than using it and learning from it. People often only do the research that will provide "documentation" for whatever it was they made. Additionally, projects rarely benefit from the effort put into research and documentation, and the documentation rarely gives an objective view of the project.

Documentation as a Project Diary

A better method of project creation is to decide upon a project and then find out how such things were done in

the Middle Ages. Once you have looked around, done some researching, reading, and studying, you can start recording things you learned and things you do as a sort of project diary. You will probably make conscious compromises (more about this later), but you can record those compromises and why you made those decisions. You then finish the project and record any insights you come to while making the project. Very often, while in the midst of doing something or just after finishing, you realize some very im-

portant thing that you should have done or a better way to have done it. You want to write that down as well. There are a couple of reasons for that. You either might want to make another one of those items and want to do it better, or you may wish to help someone else or teach a class on creating those items. Your notes about improvements and better ways will be a big help. Now, IF you wish to have documentation for whatever reason, you merely condense and edit your project diary.



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This method doesn't suck and is a MUCH better method of project creation for several reasons. First, you spend much less time reinventing the wheel. Secondly, the project turns out much closer to a medieval object as a result of your research and investigation before you expend any energy in the creation. Third, your accumulation of skills and knowledge is more focused on the object. Fourth, your research is likely to help you with medieval techniques and will improve your ability to carry on intelligent discussion with other craftsmen about the various medieval methods and tools involved. Lastly, writing up documentation, whether for an exhibition or a competition, is very simple (mostly done already)

Describing the Problem - (What Is A Project and How do we do it)

First off, we must figure out what resources you have available. Your resources are finite. What resources are we referring to? First is Money. Second is your Time. Last, there is the "Freebies", meaning knowledge, tools, and skills you already have.

On any project, you spend your resources on five broad categories of constraints:

1. Materials (for the project)
2. Skills (necessary to complete the project)
3. Techniques & Tools (how you will do the project)



Documentation is not an Obituary cont...

4. Research (learning the medieval materials, skills, methods, and tools)

5. Practice (raising your skill level)

Every project can be described as an allocation of your resources to the constraining categories for that project

1. Time can be swapped for Money [Time IS Money]. If you have a lot of time, and little money, you can search swap-meets for appropriate fabric, you can barter with friends, you can use inter-library loan to get the books you can't afford, you can do lots of things to make up for a lack of funds. If you have lots of money, and little free time, you can buy labour-saving tools, hire friends to do simple time-consuming things (pay with pizza, beer, trips to events, or whatever...), buy books containing information on what you need to know, and so on.

2. The Freebies (knowledge, skills, and tools you already possess) are the ONLY things that you carry from one project to the next. As such, they are the only resource you can "store" and use over and over again. Further, note that the resources you spend on the Research and Practice constraints will increase your Freebie resources for further projects.

The Doctrine of Conscious Compromise

The Doctrine of Conscious Compromise comes from the basic knowledge that we are applying finite resources to these categories. That means some projects are impossible. For example you probably don't have the resources to paint the Sistine Chapel; neither the time, nor the money (for that much paint), nor the skill.

It is important to remember that the SCA is a hobby. We just can't always do everything as well as we want. So we make compromises. **THIS IS NOT BAD!** It would be unreasonable to expect anything else. We have to draw the line somewhere. So, the question becomes, "Where do we draw the line?" More specifically, "Where do we draw the lines?"

It is not important **where** you draw the lines, but what is important is that **you** choose where to draw the lines and that in doing so, you are **aware of the compromises you are making**. Everything is a trade-off. If you understand that, and you understand what the trade-

offs are, then you can assign your resources to the project constraints with the assurance that you are doing the best that you can with the resources available. The only real tragedy when making a project is the ignorant assignment of resources. Examples are 40 hours spent sewing a houppellande with modern fabrics or purchasing \$100 of oak that is made into a table of a non-medieval design.

Some thoughts on Documentation

A. EXAMPLE: Mead (A weak honey drink by Sir Kenelme Digbie)

B. BRIEF. One to two pages of text. Normally one page is enough. If the project is very involved and detailed, it may take more. For example, if I were documenting a new recipe based on the frequency that a particular spice or combination of spices was used in 200 period recipes, then it may take a couple extra paragraphs to lead folks through my research on the combination of spices. If I am merely using Digbie's recipe, then quoting it as my primary source is adequate.

C. FORMAT.

One good technique is for sections to correspond (approximately) to the constraint categories given earlier, with paragraphs at least covering Materials and Techniques & Tools. You may need to have some additional categories here, such as "artistic design" in terms of combining certain spices in your mead or other specific things like "lockplates" if I put one on a chest I have made. These are sort-of an addendum

Within each section, organize the information along the lines of: a) WHAT THEY DID, b) WHAT I DID, and c) WHY THE DIFFERENCE (if any). So, for example: what kind of spices a 15th century brewer would have used; what spices I used; and why I chose those spices.



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The other valuable thing to do is to read over the judging criteria. The criteria may focus on certain things that you can easily address in your documentation, but didn't remember. Have you created the project with certain "special considerations" like a rose petal wine for a new Countess?

Finish up with a brief paragraph on what you learned during the process and would do differently the next time in order to create a better item.



Documentation is not an Obituary cont...

D. FOOTNOTES. Everything you say can be split into three classes:

1. Stuff Everybody knows. "Mead is made with honey and water." Don't even bother writing this down--everyone knows it. For example: "They wore clothes!" – No one wants to read a 5 page explanation of how we know people wore clothes in the Middle Ages.

2. Stuff Somebody else said. "Mead was always made in oak barrels in England but not in France." Everything like this should be footnoted. If you didn't make it up, give credit (or blame) to the person who did. Show where you got that statement from. You ought to be talking about this in your Materials paragraph

3. Stuff you yourself made up. "it is virtually certain that my tools (pots and fermentation vessels) would have been familiar to a brewer from the early 15th century." This would be discussed in the Techniques paragraph. If you make it up, you should give enough supporting arguments that a reader can follow your reasoning.

E. ILLUSTRATIONS. Use photocopies and illustrations as necessary to illustrate your text. Some well-chosen pictures can really enhance your documentation. For example, a photocopy of the original recipe for mead, goes a long way.

F. RELATION TO THE PROJECT.

It is important to keep your documentation related **directly** to the project. Example: If I have raised my own bees and harvested the honey from the hives, it still has nothing to do with my skill in brewing a mead. Medieval brewers often purchased their materials, and then brewed their beverage. The fact that I raised the bees has "nothing" to do with the quality of the mead I have made or the recipe I have used. So, have a few sentences about the hand-harvested honey, and focus on documentable aspects related to the recipe and brewing techniques. Provide a separate entry with documentation for the material



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preparation of the honey.

G. TYPICAL PROBLEMS WITH DOCUMENTATION

A survey of problems from around the knowne world reveals three main problems often seen with documentation: 1) Not describing what the item is, 2) general statements that add little (because they aren't about this specific item) and 3) Not accrediting where statements (made in the documentation) are from.

1. Start with a beginning paragraph which tells briefly what the thing IS, what it's for - and all that kind of information. A **brief** overview which puts the item into (a specific) historical context.
2. General statements that add virtually nothing to the documentation (and are really better in a set of class notes), rather than the specifics about the item you used as your model. Lots of documentation often has very broad and sweeping statements about parts of the project, almost as if the person is trying to teach a class on the subject, rather than documenting what they specifically did. From a recent set of cotehardie documentation we read the following paragraph:

"The cut of the sleeves varied from simple straight pieces to complex constructions, like the grande assiette cut (very wide armseyes, several gussets). Grande assiette allowed great movement of the arm, together with a tight fit, and has its best example in the Charles de Blois' pourpoint (pre-1364). Simpler variations of the cut are also traceable in the Queen Margareta's Golden gown 100 years later (slightly larger armseyes at the back, and several gussets under the arm), and the Herjolfsnes dresses from Greenland (gusset inserted at the back, behind the arm)."

The problem with this paragraph is that although it would be great in a set of class notes about cotehardies, it does not provide **any** information about what the person did in her cotehardie. The next paragraph is the information we are really interested in, which is what she did in the cotehardie she has submitted.

"For the sleeves, I used a pattern inspired by the Herjolfsnes cut (see picture 5). The lack of fabric resulted in piecing the sleeves from four pieces, instead of the usual one piece + one gusset. Still, the gussets are placed at the back of the arm, as in the Herjolfsnes finds and the de Blois' cote. The armseyes for my cote are slightly enlarged, but not as much as in the de Blois' pourpoint – which is the



Documentation is not an Obituary cont...

extravagant example of that fashion in the mainland Europe.”

3. Documentation often contains lots of statements that sound like fact, and the problem is that it is often unclear whether the person writing the documentation is making the claim (possibly based on research the person has done), or whether some author has made the claim. (See section C above on Footnotes.) Using the same cotehardie example, we read:

“Multicoloured checks and stripes were woven using yarns of different colour as weft and/or warp. In the dyes analysed from the finds of the London excavations, there is a predominance of reds. The most common dye was madder, which produced warm brick-red, but also peach, yellow, violet, brown and tan. If it was combined with blue (wood or indigo), it gave purple or black. With yellow, it gave orange, gold or brown. Undyed wool of different shades of brown was also used.”

There are several problems here. First problem: Is it relevant to this entry that you get different colors when using madder? The second problem: Where does the bold statement come from? Is the artist making this up, saying this based on the number of finds she has researched / examined, or it also from the London finds book?

Similarly, from a recent soap-making documentation example:

“The people of Britain were the first to try oils such as palm, coconut, linseed and cottonseed in soaps.”

Is this statement from some source? (Example: “According to so-and-so, the people of Britain were the first ...”) Or is the entrant making this claim and if so, based on what? (For example: “Based on the earliest evidence of non-tallow soaps being found in Britain, it seems that the people of Britain were the first ...”)

These three common problems are easy to avoid if you carefully read through your documentation specifically looking for these.

SUMMARY

New method of creating a project:

1. Decide upon a project
2. Find out how such things were done in the Middle Ages
3. Record it as a sort of project diary
4. Make conscious compromises

5. Record the compromises and why you made those decisions
6. Finish the project
7. Record any insights you come to while making the project
8. If you wish documentation for whatever reason, merely condense and edit your project diary.

At this point, the documentation is easy to create.

Brevity is important. Typically one page of single-spaced text, possibly two for very involved or detailed projects.

Footnote everything! Footnotes can be broken down three ways. Avoid the things that everybody knows. Document the stuff that someone else said or the stuff you made up.

Format your documentation according to the constraint categories with extra categories for special things, like artistic design. Review the judging criteria for special points to address, and organize each section to cover three specific things: What THEY did, what YOU did, and WHY the difference (if any).

Keep your documentation directly related to the item you are entering.

Lastly, illustrations and photocopies can really improve your documentation by allowing others to “see” the original you were working from or trying to re-create.



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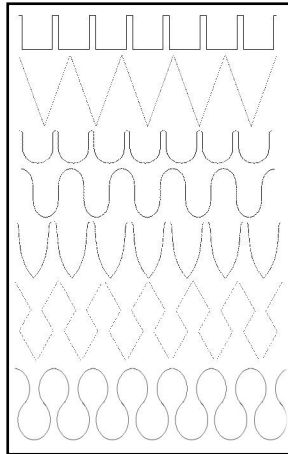


Dag on It!

by THL Giles fitz Alan

History

The first documented occurrence of dagging that I have found was around 1125 in England when Empress Matilda of the Holy Roman Empire was recalled home from Germany. In her entourage were young men wearing dags on their skirts. I am inclined to believe that this style was already coming in vogue on the continent, at least in the German and Austrian states. These early dags were usually very long close scallop or square dags, some as much as two feet or longer.



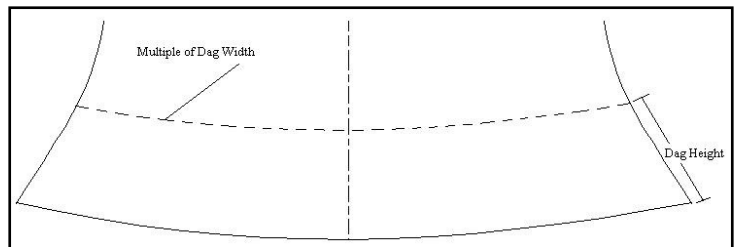
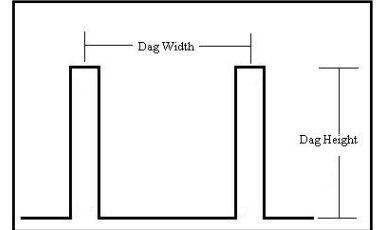
Late in the 12th century dagging appeared on the hems of hoods. These dags were very short, more resembling gouges in the hem rather than dags. As the chaperones attached to hoods grew, the dagging became more obvious and made its way to chaperones without hoods and short cloaks. By 1230 dagging was commonplace on these garments. Shortly past the middle of the 13th century dagging started to appear on longer cloaks and mantles. Often this was the long, more elegant dagging that first appeared. The style never gained in popularity.

After the houppeland appeared, with wide angel wing sleeves, it didn't take long for dags to make their way there. Before the middle of the 14th century wide, dagged sleeves were fairly common on these garments. As houppeland skirts became fuller and longer, dagging was applied to them as well. Dagging on all garments started to disappear in the middle of the 15th century, and was nearly gone completely by the 16th.

One should note that these styles were worn primarily by the upper classes. Sumptuary laws forbade the use of certain styles and garments, and excesses of cloth to the middle and lower classes.

Design

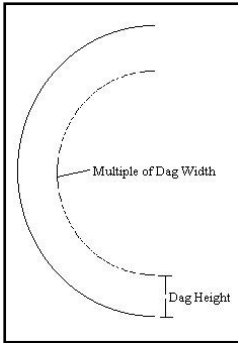
Dags have appeared in many designs and shapes throughout history. In general, the simpler dag designs appeared in earlier periods. When designing a garment to be decorated with dags, one of your first concerns will be the size and shape of the dags. Some of your choices in dag shape are illustrated here, but this is nowhere near a complete list. From top to bottom the illustrated dags are: square, point, close scallop, scallop, spear or arrowhead, diamond, and spoon. The height and width of the dag will dictate the required width of the pattern piece, and the length of the false liner that is required for unlined garments. The height and width of your dags will become important when the pattern for the garment is designed. The illustration above shows how to properly measure the dimensions of the dag. The final size, shape, and style of the dags that you choose will depend on the period that the garment is constructed for, the function, and the intended appearance of the garment.



When the garment is designed with dagging as decoration, the size of the dagging will in part determine the width of the garment pieces along the dag-

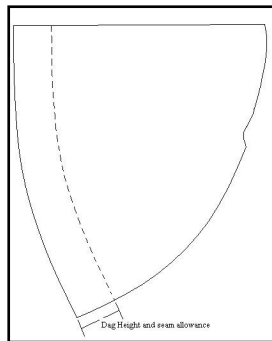


Dag on It! Cont...



ged edge. This will cause the dagging to evenly span the garment. Trying to size the dags to the garment piece is more trouble than it is worth, and you usually end up with dags in a variety of widths. To produce evenly sized and spaced dags you must adjust the size of the dag-

ged edge to a width that is a multiple of the dag width as measured above. Where this adjustment is made is just as important to the finished product as how it is calculated. The width of the pattern piece should be adjusted at the length of the dag plus any seam allowance above the hem of the piece. This process is essentially the same for chaperones and sleeves. The hem of these garments generally curve more than a skirt. This makes the adjustment slightly more difficult. Chaperones tend to be even more difficult. On occasion the design of the cape will prohibit altering the pattern piece. In these cases the dag pattern must be adjusted. If at all possible, alter the garment pattern rather than the dag pattern. When it is done the other way the dags never seem to fit right.

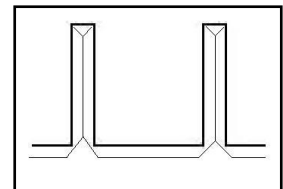


Construction

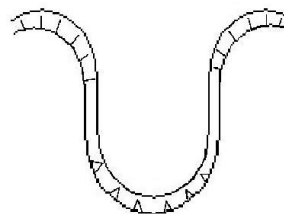
The construction techniques used for both lined and un-lined garments is about the same. When the garment or piece is lined, the liner should be exactly the same size as the outer fabric. If the garment is not to be lined a false liner will be required to stitch in the dagging. This false liner should be the same shape and width as the hemline of the garment, and should be at least 3" longer than the length of the dag plus any seam allowance. After all garment panels have been cut, stitch the liner pieces and outer pieces as for

a normal lined garment. If the piece is not lined, assemble the false liners. Now slide the liner or false liner over the outer with the good sides of the fabric facing. Adjust the liner and outer so that the seams match, and the hemlines meet. Securely pin the liner to the outer along the hemline and just above the top of the dags (where you adjusted the pattern). Lay the piece as flat as possible, and lightly draw the outline of your dag on the hem of the liner. The dags should be arranged so that seams of the piece meet the hem at the top of the dagging. This will alert you to errors up to this point. If the seams do not match or you fall short you will have to adjust your dag pattern. If everything has been measured and stitched properly, this will not be the case. When the dagging is drawn onto the liner piece you are ready to stitch the liner to the outer. Before stitching you may want to pin the fabric to the liner along the proposed stitch lines to prevent the fabric from shifting. Stitch the liner to the fabric along the lines drawn using a single straight stitch. If you must double stitch for strength try to stitch on the same lines. **Do not serge this seam or otherwise finish the seam in such a manner as to inhibit the expansion and contraction of the fabric along the unfinished seam.** This will cause the edge of the dag to pucker when the liner is turned to the inside.

Trim along the stitching to leave about 1/4" to 3/8" seam allowance. Pinking will inhibit fraying along this seam. Next you will trim fabric from the seam



allowance to prevent bunching when the liner of the piece is turned to the inside. To do this cut notches along the edges of outside curves, and cut slashes along the edges of inside curves. Trim flat or a wide 'v' at points on spear, square, and diamonds. A fray inhibitor can be used to stop fraying at the





Dag on It! Cont...

cuts is desired.

Turn the liner or false liner to the inside and push out each of the dags. This may require a tool of some kind to poke the dag through, especially in the case of diamond or spoon dags, which narrow at certain points. Make sure that the narrowest point in fancy dags is large enough to pass the required cloth through. Press the dags. If the piece is not lined, turn under the edge of the false liner and stitch it to the fabric.

If topstitching it desired always stitch in the same direction. In other words, do not stitch down one side of a dag, and then up the other. This will cause an interesting wave effect on the dags because the fabric will slip in opposite directions. If you need to topstitch your dags you should start at the top of each side of the dag and stitch to the bottom center, or start at the bottom center and stitch to the top on each side. This might cause the dags to curl slightly but it will help avoid puckering and waves.

Entertaining in the S.C.A.: a short essay

by **Baron Hrolf Herjolfssen**

Feasts are not just about eating, drinking and dancing. Without one other ingredient present at every early event, right up to modern times, they are just noisy parties. You need to have appropriate entertainment for an event to feel right. For many personae to be complete, they need to have cultivated some aspect of the entertaining skills. This specifically includes anyone with a Viking, Saxon or Celtic persona or anyone from a nomad culture. Anyone can entertain, all can do it with training, and some people can do it naturally. The latter are rare and are probably doing something now.

What about the rest of us? Many people say they entertain as they get stage fright. I am one who feels the dread butterflies in the stomach. Stebbins (1992) has shown that over 60% of all entertainers (and he uses the term broadly to include sportsmen and all public speakers), both amateur and professional, get stage fright.

It is just a matter of learning to overcome or even work with this. There are many tactics that can be used here. Many just ignore the audience and address the air in front of them. If this works, good, but I have not found this effective. All public speakers have been told to imagine their audience in their underwear. This is supposed to render them less formidable. Given some of our audiences however, this may introduce other distractions. I have found that most people can talk to one person at a time. This is the tactic that I use. I try and make some form of eye contact with one member of the audience. Switch to

another, then another. This has the double advantage of making your audience more personally involved with what you are doing and allows you to better gauge how your entertainment is being received.

The next thing to do is to avoid boring your group. Keep things short. While early audiences would sit through a three-hour saga, modern audi-



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ences are more in tune with the three-minute video clip. Limit almost anything you do to five to ten minutes, only using the longer time if you are experienced and the audience is receptive. If this means you have to serialise a story, do it. Break it up into chapters and tell one per feast. If you do this right each feast will have more attention paid as they hooked into the story and wait for the next instalment.

Lastly you need to avoid mundanity and breaking of the spell you are weaving. This means avoiding non-period references or 'cute' circumlocutions (eg dragons instead of planes – use the words flying machine instead). Where you are reading out of something, have it concealable or else disguise it as a scroll or a folio, rather than a printed page or a book. If you fumble, do not stop, stammer and apologise, just start the line again or continue. Our audiences tend to be polite and understanding of people who are just starting out. On this point, it is also best if new performers start out practicing at a revel or small bardic circle of friends rather than before the Crown.



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Once we have decided that we are going to try something, the question is what. I am using four broad categories of entertainment. These are (in order of difficulty) songs, poems, stories and other items.

Songs fall into four categories: period, non-period (but acceptable), filk and tropes. Period songs are those written and performed with period. They include classics such as 'Greensleeves' or 'Summer is icumen in' (both in WWCK 3) and madrigals. Singing, as a solo activity is relatively hard. It either requires skill or great enthusiasm. I know several persons who have really bad voices but who sing with such gusto and en-

thusiasm that they carry the audience with them and get them joining in. If you are uncertain about your voice, get together with a group and practice. Four or more people together tend to sound better than the individuals who make up the group. Obviously period songs can be suitable for any event (see CA 11, 44 & 45). I state can be because some such as 'Sir Walter Pleasuring His Mistress' (CA45) may not be advisable if there are children present.

Non-period, but acceptable, songs include 'Three Jolly Coachmen', 'Three Ravens' (WWCK 3), 'The Foxy Song', the English version of 'Men of Harlech' and a number of pieces by Kipling such as 'Song of the Men's Side' (WWCK 4). These are songs written or written down after Shakespeare which sound right within a feast or general event. They have become generally accepted for use in most SCA occasions. Here would also include any original songs written today which sound period and use period-styled music and words. 'I am only a simple serving girl' (WWCK 5) may fit here.

Filk is a piece of song (often humorous) that is written to modern or period music that does not sound medieval. Examples include 'A Grazing Mace' (WWCK 1), 'Bohemian Rhinohide' (WWCK 5) and 'We Wear Chainmail Knickers' (WWCK 1). In most cases these are totally unsuitable for feasts – especially high feasts, but are great for bardic circles, post-event revels and singing in the car on the way to or from events to get you in the mood or maintain it. Filk generally details much of the oral history of the SCA. It tells the stories of our culture.

Troping lies between the period song and filk. It consists of taking a period tune and putting medie-



vally styled lyrics to it. Examples include 'The Pæð-sæccan Song' (WWCK 2&4) or 'An Easter Carol' (WWCK 1). Usually I regard these as suitable for performance at any event. If done correctly, they sound right.

Poems can be easily recited at feasts. They can be as short as a cinquain (5 lines) ('Shoes' in WWCK 4) or as long as 'James the Lefty Sinister' (WWCK 2). Beginners may want to start on reciting such things as the Shakespearean sonnets or similar. Once you are familiar with this, and know how to recite and how to breathe start writing your own. Might I point out that a poem dedicated to a Lady is always appreciated and Royals tend to like them as well (probably with different results). Resources such as rhyming dictionaries are invaluable here. I use Wood. It also contains details on verse forms, meter and foot. You might also like to look at CA67.

There are two types of stories, period and non-period. Period ones can be read out. This tends to bore the audience unless we are very good at imbuing them with life. It is easier to read and thoroughly understand the tale and then paraphrase it in your own words. You can write notes to yourself to remind yourself of plot highlights and your delivery will be more natural and less stilted. Good sources for these include the Norse Sagas, Boccaccio (1972), 'Tales of the Monks' (Komroff 1928), '1001 Nights' (Burton's original translation may still be the best) or the more period tales from the Fairy books of Andrew Lang (Pink, Blue, Brown et al).

Non-period stories are those made up by yourself or others that fit within the genre. Stories can be made up by anyone. Read up on a period and just tell the tales they told. Books like Baring-Gould (1894) will help you understand the tales that are told in period once you have read these, make up your

own variations. If you need help in understanding the narrative structure you are working with, authors like Lüthi (1976), Naddaff (1991) and Tolkien () are very useful (as well as being entertaining themselves). Once you have an idea on this, start doing things like asking the audience for 5 (or 7) items and make up a tale about these. This is a lazy person's way of story telling. You just have to plug the items into a framework and you have a tale. It takes me, usually, about 10 minutes to write one of these stories.

The last category of entertainment requires the most skill and / or preparation. It is everything else. It includes (but is certainly not limited to): plays, juggling, music, tumbling, belly dancing and puppetry. Music is the most commonly seen of these and, if you can play an instrument, there are many books around to give you the melody. For a start, you can ask your local dance instructor. If you really want to be appreciated in the SCA, learn some dance tunes so that those who do not trip over their own feet can dance to live music.

There are many people around to teach the arts of juggling, tumbling and belly dancing both within and outside the SCA. Period puppetry is harder to find, but we can help put you in touch with some people here.

Plays are great for people who feel they have little talent. A group of you get together; select a script and practice for a long time. They require a lot of preparation for a one-off event, but are well worth it if you do them right. Generally they require so many resources from within the group that you can only put them on when you are expecting a significant attendance from outside. Plays fall roughly into the categories of period normal plays (includes Shakespeare), miracle plays and made up plays. The normal period plays are usually too long to be



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done at an SCA event, but you can often do a scene and act it out. This may be best done as a modified narration with a group of actors who are hamming up the activity (Master Taffy was responsible for a hilarious rendition of a scene from one of Shakespeare's comedies one year). Miracle plays (CA9) are done by some groups in the USA. These have always been very well received, but are best done before a large audience (think Rowany Festival). Made up plays include both the burlesque "*Mistress Seamchecker Explains It All At You*" and the more period-styled pieces of Anton de Estoc. These are always well received and definitely repay the effort you will put into them, but require, as does all theatre, a dedicated group to carry them out.

I hope that I have given you some indications of how you can improve your SCA experience by entertaining. If you are still nervous about the idea, any practicing bard will be delighted to help you further, or to point you towards someone who can (the idea of me teaching a juggler should reduce anyone to fits of laughter).

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*The Origin of the Holy Grail*

By Da'ved Man of Letters. Lord Xaviar the Eccentric.

The Grail's history has shadowy ties with pagan legends. During the Middle Ages the legend of the grail became Christianized and was added to Arthurian legend. The Arthurian legend is comprised of a large and varied collection of fictional works. These stories have been reinterpreted, altered, blended, and made up to suit the audience of the time. To limit the scope of this article these stories are used only as a source of reference. The word grail is a common noun of provencal origin (gradalis or gradale) that derived from the Latin cratalis. At the end of the 12th century Holinand de Frodemont (a monk) compared gradalis (ie grail) to the Latin Scutella (basin) as they seemed to be used interchangeably in the past. This seems to have had influence of the version written by Robert du Boron.

The Grail was said to possess unlimited healing power and is considered to have been a point of contact with a supernatural or spiritual realm. The origin of the Grail legend can be attributed to the ancient and universal concept of sacred vessels used as symbols of power and the source of miracles. Such vessels are found in Celtic, Egyptian, and Vedic mythology and in various tribal traditions as cups, cauldrons, platters or tubs representing inspiration, rebirth, and regeneration. They often are used to symbolize the womb, as a place of serenity, security and rebirth. The grail even has parallels in alchemy by the use of the philosophers's stone, which represents man's unification with God.

The Grail myth seems to have strong roots in the folklore of the British Isles, which contains many accounts of magic cauldrons, kettles, cups and drinking horns. It is probable that the Grail idea was derived from early legends of talismans which conferred great boons upon the finder as, for example, the shoes of

swiftness, the cloak of invisibility and so forth. These stories appear to have been altered and absorbed by early Medieval Christian writers. In classical and Celtic mythologies the Grail or the Graal is a vessel of plenty and symbolizes regeneration of all life. Its supply of nutrients being inexhaustible and those who possessed it never had worry of hunger or thirst. According to one version, even those persons terminally ill could not die within eight days of beholding the Grail.

The theory that the Arthur story along with the grails beginnings were developed in the British Isles has flaws. There is no Anglo-Norman version to be examined and all the middle english versions are derived from the French. This too is not solid in its foundation as the geography of the French quest romances is obviously British and revolves around the resting place of the grail being in Britain. The long centuries of warfare between these two groups of people would suggest that the stories must have been altered to suit, and then changed over time.

The migration of oral traditions translated into French by bards might explain these early romances having British locales. Story migration might be accepted on a larger scale, due to some recent evidence. It seems that the inspiration for Arthur and his Knights and the quest for the Holy Grail may come from a tradition far older than that of the Ancient Celts-Brythonic or otherwise. It is suggested that the Arthurian Romances found their beginnings in the steppes of south Russia. This area is inhabited by an ancient Persian-speaking people known as the Sarmatians. In their traditions they have a quest for a magical cup called the Amonga. This Amonga never runs dry, and only those who are without fault and of exceptional courage are worthy of, possessing the sacred cup.

The British legends of Arthur do not exist be-



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fore 100 A.D., it is then possible that the story migrated through some trading contacts between the Celts' and the Persians. These contacts have been documented as early as the fifth century B.C. According to The Roman historian Dio Cassius, Sarmatians were posted in Britain along Hadrian's wall. Archaeological evidence at Ribchester shows that a Sarmatian community existed there for several centuries. It is not known how well, if at all this community integrated into the local populace after the Roman withdrawal.

The Grail's Religious significance increases as years pass, and the story is reinterpreted by more authors. In the earliest versions traces of Christian influence appear sparsely, while in later versions it becomes the main theme. The Grail Legend has often been held by certain writers to support the theory that the Church of England or the Catholic Church has existed since the foundation of the world. The Grail though never fully accepted by Catholic hierarchy, was never denied or labeled as heretical. It is possible that the Grail was never fully accepted because it could not be identified with a relic. The story seems to have been allowed to continue by the Church because of its enormous popularity and belief.

Though some controversy exists as to whether the Grail was a cup or a platter, it is generally depicted in art as a chalice of considerable size and incredible beauty. This might have been influenced by the early Church to have it become the cup used by Christ at the last supper, thereby making the story spiritual. This indecision by various writers might be directly related to the various vessels of plenty in Celtic tales. According to the story of Branwen (from the Mabinogion Collection by Lady Charlotte Guest 1838-1849), there was a cauldron that could restore the dead to life by placing the corpse into it. Another tale from the Mabinogion is Peredur, son of Efrog, in this version a platter bearing a severed human head

is used as a feeding vessel and is the substitution for a bejeweled Grail. The story of Culhwch and Olwen in the Mabinogion collection includes four vessels of plenty including a cup, a platter, a horn and the cauldron of Diwrnach the Irishman. In this account Arthur and his Knights steal the cauldron.

One of the earliest accounts is believed to have been told by a sixth-century bard known as Taliesin. This account tells of a magic cauldron in Annwfn, watched over and guarded by nine maidens, which is sought by King Arthur's men. This story was saved for posterity in the Welsh poem called The Spoils of Annwfn (from the Book of Taliesin, 1275).

The earliest surviving text is *Perceval* or *Le Conte du Graal*. This was the last in a series of five Arthurian romances written in octosyllabic couplets (by Chretien de Troyes 1175 and 1190) and left unfinished. Chretien de Troyes claims to have based his works on a book that Count Philip of Flanders gave to him. Chretien implies that the grail is a dish or platter by stating that "The Grail did not provide a pike, a lamprey, or a salmon." This would not be logical if he or his readers thought of the vessel as a chalice or cup. Some readers of Chretien's Romances believe he invented some of the more marvelous episodes using a few Celtic names to give an exotic appeal. Scholars of medieval literature have concluded that Chretien's work is at least part based on fragments of one or more mythologies.

In *Parzival*, (finished in 1207) Wolfram von Eschenbach claims to have based his version of the grail story on the writings of Kyot. Kyot is reputed to have been a Provençal poet who wrote in old French using Latin sources. Kyot claims to have found a book (at Toledo in Spain) written by an astrologer, Flegitanis which contains the grail story. Experts have come to the conclusion that certain parts of Wolfram's work are based on Chretien's work. Wolfram appears to try to

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avoid this comparison by speaking with very low regard for Chretien and several parts of his narrative. Wolfram being a man of strong religious belief added the need for celibacy for those who guard the Grail. The major difference in Wolfram's version is that his Grail is not a chalice, it is a magic stone. Stone meaning anything from the ground, as it is described as a cup carved from a giant emerald. This emerald is further supposed to be the center stone from Lucifer's crown. The stone fell to earth when the Angel Michael struck the crown with his flaming sword, while they battled.

The Robert de Boron poem *Joseph d'Arimathe* (written between 1170 and 1212) recounts the Grail's early history and links the Grail with the cup used by Christ at the Last Supper. It also tells of how Joseph of Arimathea used it to catch the blood that flowed from Christ's wounds as he hung upon the cross. *Queste del Saint Graal* (written between 1215 and 1230) is the fourth part of a huge body of work called the Vulgate cycle. It is stated in the third, fourth, and fifth manuscripts (*Lancelot*, *Queste*, and *Mort Artu*), that Master Walter map is the Author of the Vulgate cycle. This has been questioned by many scholars and is now generally considered to have been written by several authors. The little credible evidence suggests that the writers lived and wrote in Champagne or Burgundy between 1210 and 1230. The Vulgate cycle changes the quest into a search for mystical union with god. These versions show direct influence of the teachings of St Bernard of Clairvaux.

The fall of the Holy Land in 1291 and the dissolution of the Knight Templars between 1307 and 1314 coincide with the temporary disappearance of the grail romances from history. The legend was revived when Sir Thomas Malory wrote *Le Morte Darthur* (1470 based on *The Vulgate cycle*). This is a controversial version as Malory is noted as writing his manu-

script while in prison. This work was broken up and printed by Caxton in 1485. This brought the Arthurian legends to the English speaking masses. *Le Morte Darthur* became the most widely read and familiar, if not accepted version in the middle ages. The Arthurian legends have remained (in one version or another) prominent in western culture ever since.

The Grail is often sought, but seldom or never found. This baffling search for an unattainable good is something that every human being can understand and appreciate. All the Authors agree on one point, that the Grail is an important part of the Arthurian legends. Strong evidence points to the origin of Grail tradition beginning in Ireland. The Irish possess the oldest native literature in northern Europe. This literature contains deities and supernaturally endowed persons and objects.

It is believed that the Welsh absorbed some of this Irish lore from captives and Irish residents and used it to flesh out the legend of Arthur. This may be the connection needed to give credit to the Sarmatians, for the origin of the Grail. Whether or not these traditions were influenced by other peoples may never be proven, but this doesn't have any bearing on what the Christianized Grail symbolizes.

Psychiatrist Carl G Jung said the story and overall meaning of the Grail is very alive in modern times. The Grail quest is a search for truth and the real Self, and may be seen as a paradigm of the modern spiritual journey to restore the Waste Land and become whole again. There are many paths to the Grail and they may be found only by those who have attained a certain spiritual consciousness, who have raised themselves above the limitations of the senses.

The Grail in symbolizing rejuvenation provided hope to a downtrodden age. This story like most Christian teachings served to calm and reassure

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the masses. The Arthurian Romances as a whole gave all people an ideal to aim for, a goal to reach. The quest for the Grail had played a part in the development and the growth of chivalry, but that's another article, for another time.

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Business Meeting January 18th 2010

Business Meeting 1/18/10
7:04 start

Attendance: HL Catarine Quhiting, Michael, Francesca Volpelli, Kroon, Baron Ruland von Bern, Baroness Emma, Maccus of Elgin, Alyna Trepenny, Ben Mitchell, Melanie Mitchell, Brigit of Guernsey, Geoffrey Fitz Henrie, Marriota De Grey, Orleath, Tassi, Alail Horsefriend, Berengaria de Montfort de Carcassone, Losir de Douglas, Mathea Volpella de Perusia, Egen Brauer von Starkburg, Acacia Gryffyn, Lindis, Adara Marina Korressina, Fawkes Bailihauche, Berte, Fortune verch Thomas

Seneschal

Greetings unto their Excellencies

and the populace of Terra Pomaria!!

The New Year is Here and Many are Anxiously Anticipating the return of tourney season and the fellowship we share at the various events attended throughout the year. The last month we had no business meeting and I do hope that everyone fared well through the holidays.

Twelfth Night was a great event. The exodus of Cedric and Elizabeth as King and Queen and the entrance of the new royalty to sit the thrones – Owain and Wrenn – was well received by all. Two peers were made from the principality of the summits and another was set on Vigil and the overall ambience of

the event was wonderful. I would like to extend Congratulations to Dame Juliana van Aardenburg of Terra Pomaria and Viscount Sir Gustav Beiskalderazi on their elevations as well as Her Ladyship Ceridwen Ferch Morgan of Adiantum on being put on Vigil for Pelican. All of these individuals are truly worthy souls.

Being a new year (and a truly exciting one it will be) I want to remind all Officers that year end reports are due and that all monthly reports are due to the Seneschal by the 15th of the month and your quarterly reports must be filled on time with your immediate principality superiors. Reporting about the activities of your office is

*Business Meeting January 18th 2010 cont...*

NOT AN OPTION, it is a requirement; so Please take the time to fulfill the basic duties of your office and report either electronically or in hard copy by the deadlines. This will ensure compliance with all the rules of the Society and keep our fair barony from being fined, places in abeyance or worse.

I wish to announce at this time that the Position of Seneschal of Terra Pomaria is now Open for those who would like to submit letters of intent and Resume's for the position. My term will be ending in the next few months and I will be stepping down at Bar Gemels. If you are interested in having a go at running the GREATEST BARONY IN ALL OF AN TIR; please see myself or Their Excellencies for more information.

Thank you all for your past and continued support and I truly look forward to seeing what this year holds in store.

Yours in Service,
Maccus of Elgin

Seneschal – Terra Pomaria

Baron and Baroness

- Hiya
- Read from the words in the February Privy as follows:

Greetings unto the Noble Populace of the Barony of Terra Pomaria,

First off, congratulations to the

newest peer in the Barony, Dame Juliana van Aardenburg, companion of the Order of the Pelican.

We are glad to have had the opportunity to witness the coronation of our new King and Queen, Owain and Wrenn, may their reign be long and prosperous. We were informed by the Crown that we would continue our service to the Kingdom as the Baron and Baroness of Terra Pomaria. News we welcomed and were joyous to receive. We love this Barony and the opportunity to see it and the populace grow and flourish. We hope to see you all Winter's End which is a mere month away. Come celebrate the coming of the spring with us. Please consider competing in the A & S Championship, or if the flash of steel is more your taste then possibly the Rapier Championship.

We would like to officially announce that we will be accepting letters of intent for both the Sergeantry Program (Sergeants, Gallants and Yeomen- In primary service to the Baroness) and the Courtier Program (In primary service to the Baron) Trials at our upcoming event, Winter's End, February 27th. If you intend to submit a letter of intent at the event please contact us prior to the event so we can ensure to have materials prepared for all the candidates. In order for us to ensure the program is completed

within a timely manner we will only be accepting candidates for this year at Winter's End.

We have many things planned for both of the programs and are excited to have them be an opportunity for us to grow closer together and to provide others an opportunity to learn more about this tremendous game we all play. Both programs will begin on/about March 15th and will continue until our Sergeantry/Courtier Finals to occur in October 2010. Candidates will learn more about persona development, heraldry, geography, chivalry, courtesy, etiquette, dancing, bardic, and more... For names of the current Sergeantry that will help provide instruction and support throughout the training & trials, please see our website at: <http://terrapomaria.antir.sca.org/sergeantry.php> The Barony does not currently have any members of the Courtier program.

The Sergeantry program (Including both Sergeants and Courtiers)) is very important to us. As we reflect upon our last three years it is the one area that we feel that we have not fulfilled our commitment to the growth and development of the Barony as we had hoped. We feel that we failed the candidates or those individuals that throughout the last three years have desired to par-

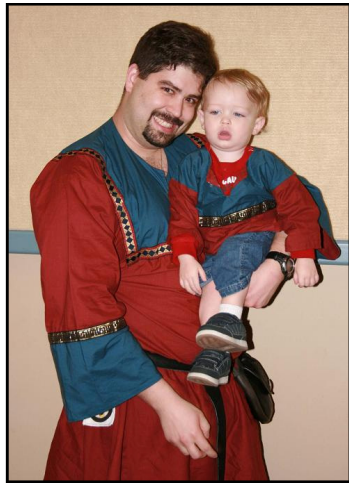


Business Meeting January 18th 2010 cont...

participate in this program. We are dedicated and focused upon ensuring that this program succeeds and that the populace are able to benefit from the knowledge and experience of the finest people in the Barony. If you are interested in participating in the trials and have questions or would like to discuss any of this further, please do not hesitate to contact either of us. We hope you may consider dedicating your time and effort to complete the trials and become a Sergeant or Courtier of the Barony of Terra Pomaria and the Kingdom of An Tir.

There are many opportunities to serve the barony as an officer, autocrat or in many other capacities. Please consider volunteering to help out and serve the Barony. Remember, if we all work together we will accomplish great things. At this time the position of Baronial Seneschal is taking applications, please consider applying.

Yours in service to
Terra Pomaria,
Sir Ruland & HE Emma von Bern,
Baron and Baroness of Terra
Pomaria



Ben is our new surgeon in Training

- Open Castle this Thursday
- Chronicler**
- Everyone get the privy? Yes
 - Want a brief description of each office written by the officer
 - Also want a picture of officer
 - 1700 Photos from 12th night
 - If people want copies please contact me or Ben Mitchell

- Exchequer**
- Ill at home
 - Report given by Mariotta
 - Balance is 6545.56
 - Doomsday report
 - 40 dollars off
 - Possibly from the admin retreat
 - Working with the exchequers from principality and Kingdom to fix it

- Chatelaine**
- Thanks to Lindis and Geoffrey for teaching classes at

- Good turnout of new people at ceilidh
- Everything is good

Chirurgeon

- Marriota is warranted.
- Ceremony should be happening at Winter's end.

- Herald**
- Order of Precedence is not current but is accessible online.
 - Have books will travel
 - Hopefully will be starting a heraldry class on Wednesday nights open to all people

- Heavy Marshal**
- Not present
 - Report given by His Excellency
 - Possible horse barn site.
 - Concerns including armor failure.
 - Including metal bits falling down and hiding in dirt.
 - Don't want to let go of the resource possibly use it to start equestrian.

- Proposal is for Saturday Noon Fighter Practice at Independence Elementary school
 - Never will have a conflict
 - Good sight for Winters practice
 - Still willing to go back to JJ's dad place if he is willing in the summer.
 - Have been there before.
- Tassi wants to get Equestrian Going in the Barony.



Business Meeting January 18th 2010 cont...

- She is a Senior Equestrian Marshal
- Wants to find a practice sight.
 - Possibly at the horse sight (Hernandez Ranch in South Salem) from above.
 - Site is willing to donate the time as long as we give a letter of time donated for tax purposes.
- Her Excellency wants to know what steps we need to set up the equestrian office
 - Insurance is \$50 dollars a year
 - Need to set up practice for the next 12 months at once.
- Brigit Motions for her to become Equestrian Officer, Mataea seconded.
 - Its official-form is filled out.



January Ceidlih 2010

Archery Marshal

- Not heard anything
- Baroness received an email requesting use of the archery stuff at March coronet
- Practice on Hiatus

A&S

- Butter and Cheese Making was in December

- People learned a lot and was entertaining
- A & S at Bera's house on the first Sunday in January.
- Possible date change for February

List mistress

- Looking for a deputy
- Need to get format for rapier championship from Sebastian

Gold Key

- Same old Same old

Web Minister

- Website is updated
- Privy is there
- Winters end stuff is updated
- Website for Bar Gemels is going up February 1st
- Going to put photos of Sergeantry/Courtiers and Champions online

Librarian

- Sent off letter to corporate about TI subscriptions
- Haven't heard back.

- Looking for a deputy
- Looking into purchasing some books

Grete Boke

- JJ is not here.
- Just been digitizing things

slowly.

Scribe

- Kingdom Charters available
- Principality charters available
- Have a principality seal now
 - Its spiffy looking
 - Looking for beeswax
- Need a deputy

Dean of Pages

- Hello!
- Can't send in report without the stuff from the kids, need the notebooks.
- Need a deputy within the next 60 days.
 - Will train but due to life needs to find somebody NOW.
 - Web Minister just volunteered.
 - Marriota is willing to teach a churgeon class

Chamberlain

- Adara as stepped down as of this meeting due to health reasons.
 - Maccus has taken over the Chamberlain
 - Had a check had been turned back in

Other Business:

Loaner Armor:

- River Dragons have donated Helms



Business Meeting January 18th 2010 cont...

- Also legs and arms as well as other armor bits

Winters End:

- Final schedule posted to Kingdom website and elsewhere
- Lunch is ready
- Bera is doing dinner
- Tokens have arrived
- Set-up on Friday before
- Contract will be signed this week
 - Question about mold in building

Bar Gemels

- Yeah!!
- Walked the site
 - Sketchy on the Kitchen use
 - Will work it out
- Vari is building things already
- February 1st website is up
 - Prereg is starting on Feb. 1st ending April 1st
 - Prereg on food as well to help with food waste
- Contract is signed and mailed
- Possibly still need a deposit
- Only 1 Teepee now.
- No RV hookups
- Charging extra for Camping

Fighter Practice

- Covered during Heavy Marshall report

Long and Short 2010

- Willamette Mission Prices have gone up
- Open for bids

Open Forum

- Her Excellency has Populace badges available
 - Contest at Winter's end for creative use of the badge
- Kingdom wants every Barony to contribute \$1000 this year to the Kingdom coffer

- Think of ideas to help raise funds
- Normally we do give money to both the Kingdom and Principality
- Not impossible, but it is a lot of money
- His Excellency believes that we should consider giving what we can, but we need to still take care of our Principality.
 - Possibly spilt \$ 500 to Kingdom and \$500 to Principality, and if we have extra give more to kingdom
- Think about more fundraisers
- Car Banners?
- Hats and Hoods did well Last year at Bar Gemels
- More discussion on line?
- Silent Auctions?
- Possible Demo for Fee?

- Bring back written Ideas next business meetings

Pumpkin sent a request

- Adiantum wants to borrow the SCA signs and the Baronial equipment/Archery equipment
- Want in Writing that they will replace.
 - Lindis Motions
 - Brigit Seconds
 - Every "Aye'd"

Lock Signs with Bike Locks?

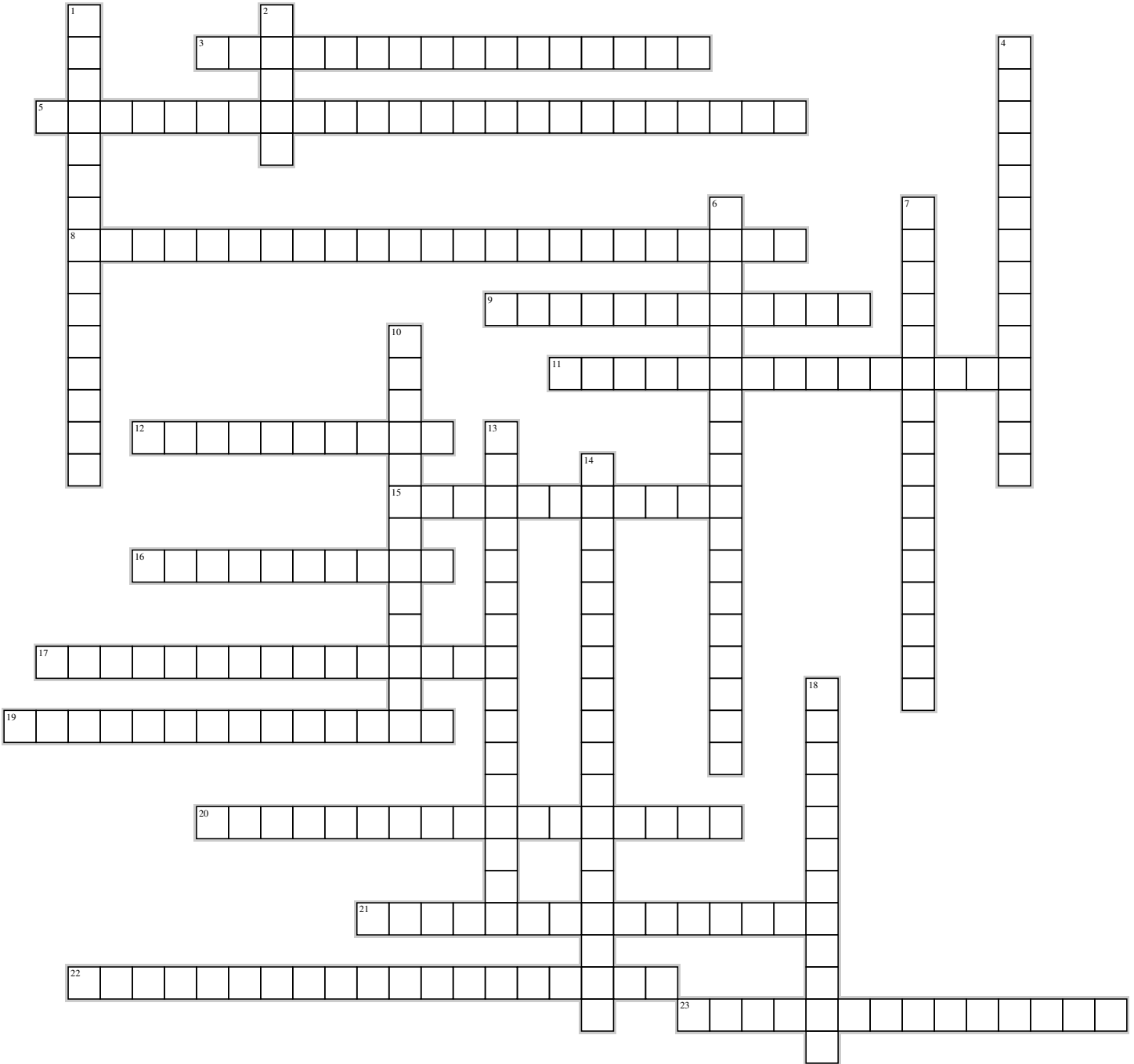
Meeting adjourned 8:39



January Ceidlih, 2010



February Crossword





February Crossword Clues

Across

- 3. Prince of Avacal
- 5. Seneschal of An Tir
- 8. Prince of the Summits
- 9. ban-Tanist of Tir Righ
- 11. Chronicler of An Tir
- 12. Queen of An Tir
- 15. Minister of Arts & Sciences for An Tir
- 16. Tanist of Tir Righ
- 17. Chancellor of the Exchequer for An Tir
- 19. Tanista of Avacal
- 20. Royal Chamberlain of An Tir
- 21. Earl Marshal of An Tir
- 22. Princess of the Summits
- 23. Princess of Avacal

Down

- 1. Chirurgeon of An Tir
- 2. Princess of Tir Righ
- 4. Tanist of Avacal
- 6. Prince of Tir Righ
- 7. Minister of Children for An Tir
- 10. Kingdom Scribe of An Tir
- 13. Black Lion Principal Herald of An Tir
- 14. Chatelaine of An Tir
- 18. The King of An Tir

12th Night 2010





12th Night 2010





12 Night 2010





12th Night 2010



If you wish a copy of these or any other photos you see in the Privy please contact either Lady Fortune verch Thomas or Ben Mitchell (both of Terra Pomaria) lady fortun-ethomas@gmail.com

